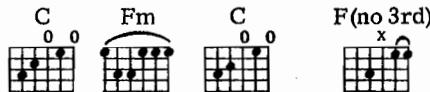


Paradox

Moderately, with a strong beat



Words and Music by
KERRY LIVGREN
and
STEVE WALSH

The musical score consists of three staves. The top staff is for the voice, the middle staff is for the guitar (rhythm and bass), and the bottom staff is for the bass. Chords are indicated above the staves: C, Fm, C, F (no 3rd), Bb, Eb, and F (no 3rd). The lyrics are as follows:

I'm on
I been no

fire, burn - ing with a ques - tion in my mind..
liv - in'; I had to take my time and change my style..
feel - in'; it feels the same as find - ing out the key..

Strange de -
Now I
Now I'm

B_b **E_b**

F(no 3rd) **C[#]** **D[#]/C[#]**

E/C[#] **B/F[#]** **F[#]** **G[#]**

I've

C# 4 fr. D#/C# E/C# B/G# B/C#

seen it all a hun-dred times; still I think there sure - ly must be more
 Some-thing tells me it's all right; on - ly one step far - ther to the door.
 I was going no-where fast; I was need - in' some-thing that would last.

1. 2. F#

No chord

There

3. F# G#/F# A/F# B/F#

N.C.

mf

Point Of Know Return

Words and Music by
STEVE WALSH
PHIL ELLIOTT
and
ROBERT STEINHARDT

Moderately bright

The musical score consists of three staves. The top staff shows guitar chords: F, Cm/F, Eb/F, Bbsus4/F, F, F, Cm/F, Eb/F, Bbsus4/F, F. The middle staff is for the voice, starting with a dynamic of *f*. The bottom staff is for the bass. The lyrics are as follows:

heard the men say - ing some - thing. The cap - tains tell they pay -
say the sea turns so dark that you know it's time you see -
day I found a mes - sage float - ing in the sea from you -

mf

you well. And they say they need sail - ing men to
the sign. They say the point de - mons guard is an
to me. You wrote that when you could see it, you

B_b F/A Gm7 3 ft. F A/C# x 2 ft. Dm C

show the way and leave to - day. Was it you that — said,
 o - cean grave for all the brave. Was it you that — said,
 cried with fear the point was near. Was it you that — said,
 that — said,
 that — said,

cresc.

B_b/F F B_b/F C/F x 0 0 To Coda ♫ 1. B_b/F F B_b/F C/F x 0 0 F
 "How long?" How long?" They

f

2. B_b/F F B_b/F C/F x 0 0 F Dm C 0 0 B_b
 How long? How long — to the point

F Cm/F 3 ft. E_b/F B_b sus4/F F
 of know — re - turn?

B/C# C# F#/C# B/C# C# B/C# C# B/C# C# F#/C# B/C# C#

F#/C# B/C# C# F#/C# B 0 E

E/F# F# B/F# E/F# F# E/F# F# E/F# F# B/F# E/F# F#

B/F# E/F# F# B/F# 0 E 0 A 0 No chord

3 3 3 3

G
x000

F

Your fa-ther, he said he needs you.

C/E

F

Your moth-er, she said she loves you.

G
x000

F

Your bro-th-ers, they ech - o the words —

C/E
0 0 0

C
0 0

Ebsus2

"How far — to the point of know — re - turn?

To the point of know re - turn? Well,

how long? How long?"

  *D. S. al Coda ♫*     

To - How long?

How long to the point of know re - turn?

How long?

How long to the point of know return?

Know re turn?

Repeat and fade

 How long?"
Repeat and fade

The Spider

by
STEVE WALSH

Moderately fast

The sheet music consists of four staves of musical notation, likely for a piano or similar instrument. The first staff shows a treble clef, a key signature of two flats, and a time signature of 16th notes. The second staff shows a bass clef, a key signature of one flat, and a time signature of 16th notes. The third staff shows a treble clef, a key signature of one flat, and a time signature of 16th notes. The fourth staff shows a bass clef, a key signature of one flat, and a time signature of 16th notes. The music is marked "Moderately fast" and includes dynamic markings such as "mf". The notation features various note heads, stems, and rests, with some notes grouped by vertical lines.

Musical score page 69, measures 16-18. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 16 starts with a sixteenth-note pattern: G, E, C, A, G, E, C, A. Measures 17 and 18 continue this pattern. Measure 18 ends with a half note on G.

Musical score page 69, measures 18-20. The top staff continues the sixteenth-note pattern from measure 18. The bottom staff begins with a eighth-note pattern: G, E, C, A, G, E, C, A. Measures 19 and 20 continue this pattern. Measure 20 ends with a half note on G.

Musical score page 69, measures 20-22. The top staff continues the sixteenth-note pattern from measure 18. The bottom staff begins with a eighth-note pattern: G, E, C, A, G, E, C, A. Measures 21 and 22 continue this pattern. Measure 22 ends with a half note on G.

Musical score page 69, measures 22-24. The top staff continues the sixteenth-note pattern from measure 18. The bottom staff begins with a eighth-note pattern: G, E, C, A, G, E, C, A. Measures 23 and 24 continue this pattern. Measure 24 ends with a half note on G.

Musical score page 69, measures 24-26. The top staff continues the sixteenth-note pattern from measure 18. The bottom staff begins with a eighth-note pattern: G, E, C, A, G, E, C, A. Measures 25 and 26 continue this pattern. Measure 26 ends with a half note on G.

The musical score consists of five staves of music, divided by vertical bar lines. The top staff begins with a treble clef, a key signature of one flat, and a 16th-note time signature. It features two measures of eighth-note pairs followed by a measure of eighth notes. The second staff begins with a bass clef, a key signature of one flat, and a 16th-note time signature. It shows two measures of eighth-note pairs followed by a measure of eighth notes. The third staff begins with a treble clef, a key signature of one flat, and a 16th-note time signature. It contains three measures of eighth-note pairs. The fourth staff begins with a bass clef, a key signature of one flat, and a 16th-note time signature. It has three measures of eighth-note pairs. The fifth staff begins with a treble clef, a key signature of one flat, and a 16th-note time signature. It includes three measures of eighth-note pairs.

Musical score for piano, featuring five staves of music. The top two staves are in common time (indicated by '16') and show eighth-note patterns. The middle two staves transition to 18th-note patterns. The bottom staff shows harmonic changes with bass clef and various time signatures (16, 10, 12, 16). The final staff includes dynamic markings like "gliss.", "rit.", and a key signature change to B-flat major (indicated by '12').

Segue PORTRAIT (HE KNEW)

Portrait (He Knew)

Words and Music by

KERRY LIVGREN

and

STEVE WALSH

Moderately, with a strong beat

No chord



p

cresc.

mf

C/D 00 0 Em/D 0000 F/D 0 Em/A 0 000 D 0 F/D 0 G/D 0 F/D 0 C/D 00 0 Em/D 0000 F/D 0 Em/A 0 000

f

F#sus4 E sus4/C# x 00 F#sus4

E sus4/C# x 00 A sus4/D 0 0

G sus4/A 0 0 3 fr. Fsus4/D 0 Fsus4/Bb 0 E sus4/A 0 00

Dm 0 F G(no 3rd) x00 Dm 0 F G(no 3rd) x00 To Coda ♪

knew, knew more than me or you. — No one could see his view. —

— Where was he go - ing to?

— Where was he go - ing to? And he tried, but be-fore he could tell us, he

died. When he left us, the peo-ple cried... Where was he go - ing to?

N.C.

Four times

R.H.

C/D
00 0G/D
0 0D(no 3rd)
0 0C/D
00 0G/D
0 0D(no 3rd)
0 0C
0 0

Bb

E_b/FBb
FD_b/E_b
x 4fr.Ab/E_b

Eb

Gb

Ab

Eb
4fr. 6 fr.

F

G
3fr.A
5 fr.

D. S. al Coda ♫

Coda Dm
0

Bb

C(no 3rd)
x 0G(no 3rd)
x 00

Where was he go - ing to? _____ But he

12

8

12

8

12

Detailed description: This is a musical score for a vocal piece with piano accompaniment. The vocal part is in soprano range, and the piano part includes both treble and bass staves. The score consists of eight staves of music. Chords are indicated above the staves, and lyrics are written below them. The vocal part begins with a melodic line and lyrics: 'knew. You could tell by the pic-ture he drew. It was to-tal-ly some-thing new..'. The piano part provides harmonic support with chords like Dm, F, G(no 3rd), and F. The vocal line continues with 'Oh, where was he go - ing to?'. The piano accompaniment becomes more active with eighth-note patterns. The vocal part then enters with a rhythmic pattern labeled 'Twice as fast' and 'D(no 3rd)'. The piano part features sustained notes and a crescendo. The vocal part concludes with 'Ah.' followed by a dynamic instruction 'cresc.'. The final section of the score includes dynamic markings 'ff Three times' and 'Three times' over eighth-note patterns, followed by a section in 15/8 time.

Lightning's Hand

Words and Music by
STEVE WALSH
and
KERRY LIVGREN

Moderately bright, with a triplet feel ($\overline{\overline{m}} = \overline{\overline{m}} \overline{\overline{m}}$)

No chord 3 3

f 3 3 3 3

Am (no 3rd) 0 x0

G (add A) x0 0

F

Can you see me? Do you know my po - si - tion? How quick is your
north wind ris - es; old man's eyes wan-d'ring deep-ly as he locks his

f

G (add A) x0 0

Am (no 3rd) 0 x0

G (add A) x0 0

eye? I have no home, no rea - son to roam, yet I
door. He knows the fear when I'm too near him. He's

3

Am(no 3rd)



2.C



N.C.

Watch me.

The land. — I com-mand the light-ning's

3

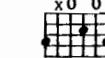
Am(no 3rd)



Am(no 3rd)



G(add A)



hand!

Run for cov - er.

Oh, your life is in

3

F



G(add A)



Am(no 3rd)



vain if you try to es - cape me.

Don't look back. Oh,

3

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E♭(add A)

3 fr.

hear them moan; I hear them weep be-cause they feel I be-long to the

D

3 3 3 3 3 3 3 3 3 3 3 3

cresc.

f

E♭(add A)

3 fr.

dev-il. They feel the pain; they will a-gain till they stop reach-ing up for this

D

3 3 3 3 3 3 3 3 3 3 3 3

cresc.

f

Dm

B♭

C

ley-el. No one will de -feat me; no one can. I com-

N.C.

mand the light-ning's hand! I com-mand the light-ning's

mf

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

hand! *I com - mand* *the light-ning's hand!* *I com -*
cresc.
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

mand the light-ning's hand!
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Am (no 3rd)

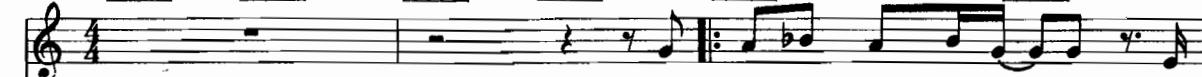
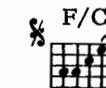
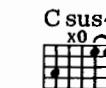
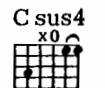
Am

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

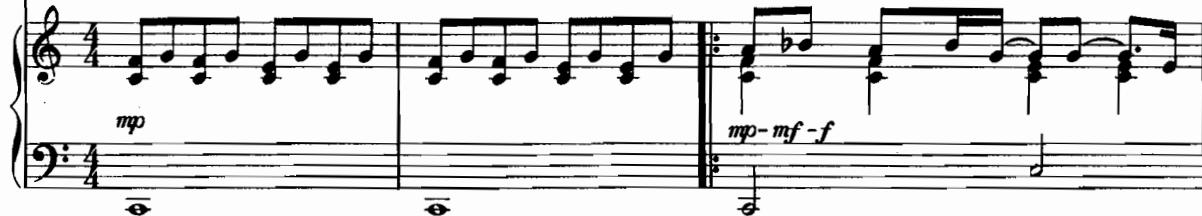
Closet Chronicles

Words and Music by
KERRY LIVGREN
and
STEVE WALSH

Slowly, with a beat



Once car - ried through the cur - rent, and
proud and full of pas - sion, he
Day-dreams filled his night-times and



mp - mf - f

F/C



C 0 0



F/C



C 0 0



be - ing swept_ a - way, the king is in_ the clos - et; he's
fought the cause_ of man. Man - y peo - ple loved_ his cour - age; man - y
night-dreams filled_ his days. Con - fu - sion and_ un - cer-tain - ty,



Bb/F



F



F/C



C 0 0



hid - ing from to - day.
fol - lowed his com - mand.
puz - zled mind of haze.

And though he owns_ all for - tunes, this
He changed the old_ in - to the new, and the
You thought he was_ so pow-er - ful and



F/C C 0 0 Bb A 0 0


room is where he'll stay. And his world is filled with dark-ness turn - ing
 course of things to come. But then, one day they no - ticed he was
 set up - on his ways. Well, he left us all to fol - low through this

Dm 0 A/E 00 0 E 0 00


grey... At Gaz - ing out - the win - dow of the No -
 gone... first it did - n't mat - ter. I
 maze... I heard the king was dy - ing. I

cresc. f

A/E 00 0 E 0 00 A/E 00 0 E 0 00


for - ty - sec - ond floor, he is sep - 'rate from all oth - ers. No one
 bod - y seemed to care. They all be - came too bus - y. to that
 heard the king was dead. And with him died the chron-i - cles

F C 0 0 G x000 Dm 0 A 0

knocks up - on his door.
find him an - y - where..
no one ev - er read.

And it might as well be rain - ing, 'cause the
So no one knew, not e - ven him,
The clos - et's full - y emp - ty now;

the
it's

C 0 0 G x000 Dm 0 E♭ sus2

To Coda ♫

sun - light hurts his eyes,
prob - lems he would find
oc - cu - pied by none..

and his ears will nev - er hear the chil - dren's
on the day he jour - neyed deep in - to his
I'll draw the drapes; now des - tin - y is

1. 2. C/B♭ x0 0

cries.

Once mind.

I close my eyes; I go far a-way, a-taste of free - dom from the pain - of

cresc.

B_b

A_b(add B_b)

way from the bat - tle - field -
ev - 'ry - thing here I see -

In Life my is dreams, well,
sweet, but I

G_b6

F sus4

F

here I will en - joy it. Where in - no-cence plays with all — the laugh - ing
took it all for grant - ed. And now I don't know if I can ev - er

D_b

1.
E_b7

G_b

chil - dren. — tell you —

The kind who are cry-ing right now.

A

just

2.
E_b7

G_bmaj7

Fm

D_b

what we per-mit, we al - low -

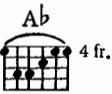
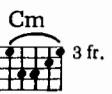
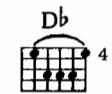
Al - low me to — for-get the life I've

3

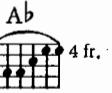
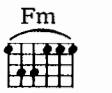
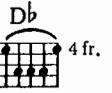
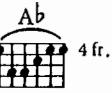
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4 fr.

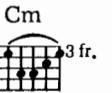
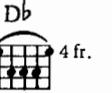
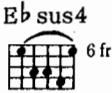
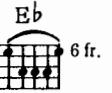
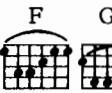
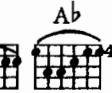
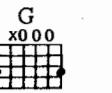
mf


3



 made my own... I've held this na-tion in— my hand,— and yet it's

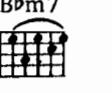
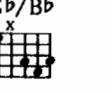
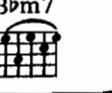
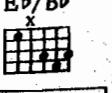





 not my home... Oh, al-low me just one an-swer and one rea-son why, why this


 ref-u-gee— of the fam-i-ly of man must die. Tell me why.

cresc.

f

Dust In The Wind

Words and Music by
KERRY LIVGREN

Moderate Folk style

The sheet music consists of three staves. The top staff shows a treble clef, a 4/4 time signature, and a bass clef. It includes two guitar chord diagrams: C (x0 0) at the beginning and Am (0 0 0) after a measure. The middle staff shows a treble clef, a 4/4 time signature, and a bass clef. It includes three guitar chord diagrams: G/B (x0) followed by C (0 0), G/B (x0) followed by Am (0 0 0), and another Am (0 0 0). The lyrics for this section are: "I close my eyes song. on." The bottom staff shows a treble clef, a 4/4 time signature, and a bass clef. It includes four guitar chord diagrams: G (x000), Dm7 (0), Am (0 0 0), and G/B (x0). The lyrics for this section are: "on - ly for a mo - ment, and the mo - ment's gone. Just a drop of wa - ter in an end - less sea. Noth - ing lasts for - ev - er but the earth and sky. It".

C 0 0 G/B x0 Am 0 0 G x000 Dm7 0 0

All my dreams pass before my eyes, a curi-
 All we do crum-bles to the ground though we re-
 slips a way. All your mon-ey won't an-oth-er

Am 0 0 To Coda D/F# x0 G x000 Am 0 0 Am/G x 0

os - i - ty. Dust in the wind.
 fuse to see. Dust in the wind.
 min-ute buy.

1. D/F# x0 G x000 Am 0 0 G/B x0 2. D/F# x0 G x000

All they are is dust in the wind. All we are is dust in the

Am 0 0 G/A 0 0 3 ft. F/A 0 0

wind. Oh


Am
 $\begin{matrix} 0 \\ \bullet \\ \bullet \\ \bullet \\ 0 \end{matrix}$

G/A

 $\begin{matrix} 0 \\ \bullet \\ \bullet \\ \bullet \\ 0 \end{matrix}$
 3 fr.

F/A

 $\begin{matrix} 0 \\ \bullet \\ \bullet \\ \bullet \\ 0 \end{matrix}$


C
 $\begin{matrix} 0 \\ \bullet \\ \bullet \\ \bullet \\ 0 \end{matrix}$

D. S. al Coda ♦ Coda

Guitar Chords:

- Am: x0
- G/B: x0
- D/F#: x0
- G: x000

Vocal Part:

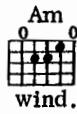
Dust in the

 All we are — is dust in — the

 wind.



wind.



Am / G



D/F#



G

Dust

in the

All we are is dust in the wind.

wind.



wind.



Am / G



D/F#



G

Ev - 'ry - thing is dust in the

Ev - 'ry - thing is dust in the

wind.



wind.

Repeat and fade



Repeat and fade

Sparks Of The Tempest

Words and Music by
KERRY LIVGREN
and
STEVE WALSH

Moderately bright, with a beat

The musical score consists of three staves. The top staff is for the piano, showing a treble clef, a key signature of four sharps, and a common time signature. It includes two sets of chords above the staff: C#m (with a 4 ft. dynamic) and Bsus4 (with a 2 ft. dynamic). The middle staff is for the guitar, also in treble clef and four sharps. The bottom staff is for the bass, in bass clef and four sharps. The vocal part begins on the third page with lyrics: "The sparks of the tem - pest rage a hun-dred years on. The". Chords for the vocal part are indicated above the staff: C#m (4 ft.), F#, and C#m (4 ft.). The piano part continues with a dynamic of mf.

C♯m
4 fr.

F♯

voice of the dream - er screams the cause of the pawn. — The

C♯m
4 fr.

F♯

King and the Queen — are gone; each piece is the same. — The

C♯m
4 fr.

F♯

dif - f'rence be - tween — us is a part of the game. —

C♯m
4 fr.

F♯

Dark - ness is spread - ing like a spot on the sun. — The
fu - ture is man - aged, and your free - dom's a joke. — You
Broth - er is watch - ing, and he likes what he sees. — A

(mf)

0 E 00 F#
B C#m 4 fr.
B F#

sparks of the tem - pest are burn-in' you through... Spreading like wild - fire,
bear - ing the stan - dard of con - fu - sion and fear. Spreading like wild - fire,
What is the mad - ness that is fill - ing the skies. Spreading like wild - fire,

A 0 E 00 To Coda D
A 0

1. B C#m 4 fr.

fall-in' like rain; though they may prom - ise, they on - ly bring pain.
fall-in' like rain; though they may prom - ise, they
fall-in' like rain;

F# C#m 4 fr.

F#

Your

mf

2. B C#m 4 fr.

B

0 A 0

No chord

on - ly bring pain...

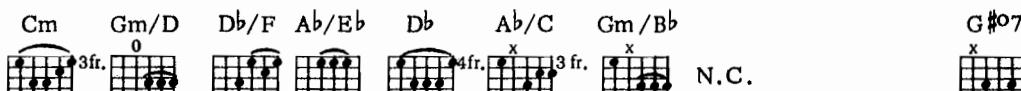
Coda D A B C#m
though they may promise, they only bring pain.

Repeat and fade Repeat and fade

Hopelessly Human

Words and Music by
KERRY LIVGREN

Moderately slow, with a strong beat

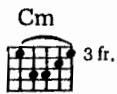
Am7 Am/E E

It's a strange ab-er-ra-tion,
It's a strange sit-u-a-tion.



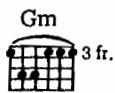
this brain-storm of youth,
There's no cause for a - larm.

though it's lost in trans-la - tion
All these hot licks and rhet-o-ric



from fan - cy to truth.
sure-ly do you no harm.

It's hope-less - ly hu - man ____
They're hope-less - ly hu - man ____



both in - side and out.
both in - side and out.

A joy - ous oc - ca - sion.
A joy - ous oc - ca - sion.

G#7
x 0 0

A 0 0

Bb/Ab
x 0 0C/G
x 0 0

No rea-son to doubt. It's eas - y some - how; what once was e - lu - sive is call - ing me
 There's no rea-son to doubt. When each word is read, would you know the dif-f'rence if noth-ing was

3

cresc.

3

f

3

3

D 0
0 0(d = d) Bb/F
0 0C/F
0 0Bb/F
0 0C/F
0 0Bb/F
0 0C/F
0 0now.
said?I
All am wait - ing; I
am, pa-tient - ly,
rhy - thm; all
is u - ni - ty.

mf

Bb/F
0 0C/F
0 0Bb/F
0 0C/F
0 0Bb/F
0 0C/F
0 0do
I-
aming
noth - ing

laugh - ing,

in
asa rev - er - ie,
it's meant to be.C/A
0 0 0D/A
0 0C/A
0 0 0D/A
0 0C/A
0 0 0D/A
0 0climb
Just-
aing
high - er,

mus - ing;

see
I-
am ev - 'ry - thing,
us - ing. The

cresc.

game, it's nev - er the same; no one's to blame.

decresc. *mp*

D. S. al Coda

Res - ur - rect - ed, fall - ing down a-gain.

C/A 0 0 0 D/A 00 C/A 0 0 0 D/A 00 C/A 0 0 0

In - tro - spect - ed, I _____ am stat - ing my

D_b/A_b 4 fr. E_b/G D_b/F E_b

views. Now you can choose. What do you feel? Is it for real this time?

N.C. Cm 3fr. Gm/D 0 D_b/F A_b/E_b D_b 4fr. A_b/C 3 fr. Gm/B_b N.C.

Repeat and fade

Repeat and fade

Nobody's Home

Words and Music by
STEVE WALSH
and
KERRY LIVGREN

Moderately slow, with a beat

Moderately slow, with a bow

C 0 0 Dm 0 F
Cmaj7 000 C 0 0 Dm
C 0 0 Am 0 G x000

L.H.
ff

F 0 0 Dm 0 F
Cmaj7 000 C 0 0 Dm
C 0 0 Am 0 G x000

F 0 0 E sus4 0 00 E 0 0 A 0 0 E 0 0

decresc. *mf* *mp*

A 10

F#m E 00 A 0 E 00 F#m E 00

It's

A 0 E 00 F#m E 00

empty now; no friend - ly face, and noth - ing lives with-in. I
 came to learn, per - haps to teach, but I can tell some-how, the

mf-f

A 0 E 00 F#m E 00

look a - round, and I find no trace to tell me what has been.
 world that I was sent to reach has got no fu - ture now.

D 0 F#m E 00

So far I've come to find there's no one here; no life, I fear.
 A - cross the gal - ax - y to spread the word, and no one heard.

mp

D F#m E⁰⁰

I came for noth - ing; they have gone. }
 I came for noth - ing, I'm a - lone. } And no-bod-y's home.

A Em G Bm F#m E/G# A Em G Bm F#m E/G#

No one's home. I

f

2. Bm F#m E/G# A E F#m E

decresc. *mp*

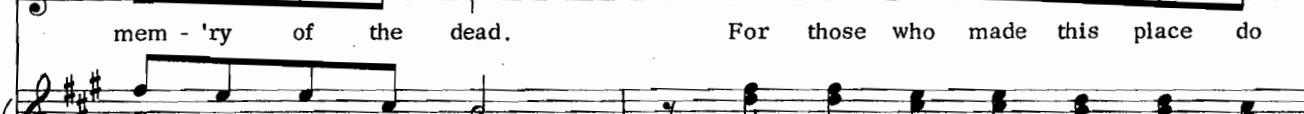
A E F#m E A E

A re-qui-em was nev-er sung;

Musical score for 'The Death of Chatterton' featuring three staves. The top staff shows a treble clef, a key signature of F# major (two sharps), and a common time signature. It includes four chord boxes: F#m, E00, A0, and E00. The middle staff shows a treble clef and a key signature of B major (one sharp). The bottom staff shows a bass clef and a key signature of G major (one sharp). The lyrics are: 'no el - e - gy was read.' and 'No mon - u - ment_ was carved in stone . in'.

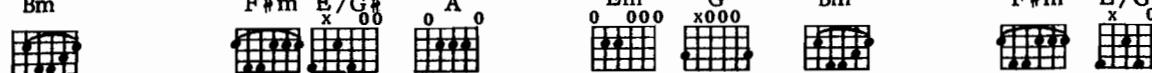
F#m 0 E 00 D 0 F#m

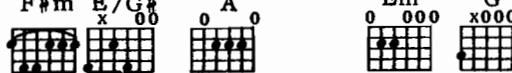

mem - 'ry of the dead. For those who made this place do

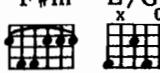


not re - main; they feel no pain. A strang-er fate was nev-er known.
rit.

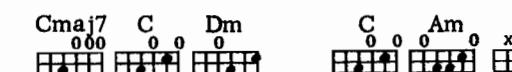
Musical score for guitar and piano. The top staff shows guitar chords: A (0 0), Em (0 0 0 0), G (x 0 0 0), Bm (open), F#m (x 0 0 0), E/G# (x 0 0 0), A (0 0), Em (0 0 0 0), and G (x 0 0 0). The bottom staff shows a piano bass line with a dynamic instruction *f a tempo*.

Bm F#m E/G#


A 0 0 A 0 0 000 x000 Bm


F#m E/G#


0 A 0 F C 0 0 Dm 0 F


Cmaj7 000 C 0 0 Dm 0 C 0 0 Am 0 x000


cresc. L.H. ff


F C 0 0 Dm 0 F Cmaj7 000 C 0 0 Dm 0 C 0 0 Am 0 G x000




F/C


F


decresc. rit. mp
